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chorister. It was a great point to gain, as Christ Church was the recognized school of music for Ireland, and the position (there were only six "Apprentices") carried the privilege of a thorough classical and musical education, and gave to the parents fifty pounds a year for the boy's support. He remained in the Cathedral until he was sixteen years old. After two years his beautiful treble voice was replaced by a splendid tenor voice, which he commenced studying assiduously—a study which was only interrupted by his marriage with Miss Hodges, the daughter of an eminent publisher, with whom he received a considerable fortune. Afterwards he went to Italy by the advice of his friend Balte to study singing with the celebrated teacher Lauri Rossi, remaining in Italy for four years, when he returned to his native city Dublin, where he received at once the appointments of Tenor and Vicar-choral at the two Cathedrals, Christ-Church and St. Patricks, at a salary of five hundred pounds a year. He also became tenor of the Trinity College Choir.

His reputation as a singer having reached London, he was engaged for an entire season in that city, to sing at the Wednesday Popular Concerts, and at the National Concerts, at Her Majesty's Theatre, where Sims Reeves, Formes and many other celebrities appeared. He was very popular, and received the highest encomiums of the Press. He then made a tour through England, Scotland and Ireland, giving his entertainment called "Vocal Recitals" over 500 nights.

In 1860 Mr. Geary came to America and gave the same Lecture with great success for over fifty nights at Mozart Hall and at Winter Garden, both of which celebrated establishments are now burned down.

Since that time he has given many large concerts himself, and has sung at most of the principal concerts, at the same time being recognized as one of our leading teachers. We congratulate our friends in Chicago upon the advent of Mr. Gustavus Geary in their city, and commend him as an artist and teacher worthy of their confidence and esteem.

MATTERS THEATRIC.

Japan is an empire in the eastern part of Asia. Japan is the residence of the Tycoon. It is also the residence of Hamaikari Sadakichi. The Tycoon is the ruler of Japan. Hamaikari Sadakichi is the chief of the troupe of Japanese Jugglers now performing at the Academy of Music.

To say that Hamaikari Sadakichi is a clever acrobat would be stating the case wildly—he is immense, wonderful, bewildering. But even his skill fades into comparative insignificance when compared to that of Hamaikari Mikishi, playfully known as "All Right." On Monday evening this little urchin walked into the affections of one of the largest audiences ever assembled within the walls of the new Academy with the greatest nonchalance; and whether he seated himself upon a tub, ladder, or bamboo-pole, he was invariably "all right," to say nothing of the "all rightness" of his descent from the dome to the parquette of the theatre.

The Japanese have created, and deservedly, a decided sensation—their jugglery is clever, their balancing wonderful, their "All Right" indescribable, and their success unbounded.

With all these things, the Japanese should be happy; the only thing needed to complete their sublunary bliss is an aldermanic dinner. This would serve two ends: the Japanese would have an opportunity to witness the munificence of New York, and the Aldermen would have an opportunity to lay in a new stock of gloves.

By all means let us have an Aldeermanic-Japanese-Juggler dinner.

The Worrell Sisters are meeting with great success in their experiment at the New York Theatre. The scene presented on the opening night was brilliant in the extreme, the audience were uproarious, bouquets were innumerable, and Jennie was more than usually jolly. "Aladdin" and "Cinderella" have been performed all throughout the week, and, judging from present appearances, are apt to run for week or two more.

John Brougham has been playing a short engagement at the Olympic, commencing Monday and ending this evening. "O'Donnell's Mission" has been the main attraction, and John's speeches the principal feature. Next week there is some slight hope of "Treasure Trove" being produced; rumor has at length opened her lips, and imputes great gorgeousness of scenery to the new play.

SHUGGE.

PERSONAL REMINISCENCES OF LABLACHE.

We pass over voyages, and passports, and custom-houses, and other botherations, which do not fill so many pages of our present wise economist of time, as is usual with his fellow tour-writers; and come at once to Naples, and a man much esteemed by us all. Mr. Gardiner says:

"In the afternoon, we set off to pay a visit to Lablache, who has a villa on the promontory of Posillipo—the headland I spoke of on entering the Bay of Naples. He resided here as a private gentleman, 'upon the very spot where Boccaccio resolved to dedicate his life to the Muses.' We were presently introduced to the family party, who seem to live in a state of superior enjoyment on this their Mount Olympus. With him was his eldest son, M. F. Lablache, a barytone singer, well known in all the European cities; but there is but one Lablache, the *Papa di Cantati*—the Pope of all singers. He shook me cordially by the hand when I brought to his recollection his being at Leicester with the Duke of Brunswick, at which he heartily laughed, for the carriage broke down, and he crawled out at one of the windows. As I stood before him I thought within myself what a monster. I seemed to dwindle into a imp, and involuntarily said, 'However great, Sir, you are as an actor, in person you are still more extraordinary as a man.' What a chest he has! and how neatly he walks! In size he is the largest man I ever beheld, next to my townsmen Lamb & Co. On this beautiful spot he is really now enjoying the *otium cum dignitate*, I learnt that he made his first appearance, as a Buso in the St. Carlo, one of the smallest theatres in Naples, where you are admitted for sixpence. . . .

"It is (he adds) the great genius of this artist that shines in every thing that he does. As a mere singer he could never be placed in the

highest rank. It is the vast volume of voice which he pours out upon the notes, B, C, and D, so well according to the magnitude of his person, that excites our surprise. His musical accent, which few singers know anything about, gives a neatness to his enunciation which every one can feel, and admire. He may be regarded as the Polyphemus of the stages surpassing the efforts of all other actors and singers.

"I was informed that the king, who is interesting himself in a charity, met him the other day, and said 'Come, Lablache, you must sing for us.' The performance was to be at St. Carlo, his own theatre. 'Oh, my liege,' he replied, 'I am no longer the man I was; it is true I succeeded in hounding the people of London and Paris, but it will never do for me to appear again upon the stage in Naples.' I was delighted with my interview with this extraordinary man, who, perhaps, has created more lively impression than any actor since the time of the Olympic Games."

In the evening the party went to the opera "of the middle price and paid twelve shillings for a box which would hold six: the entrance to the pit being twenty-pence. On the low-priced evenings the entrance to the pit is reduced to ten pence. The opera was 'Leonora,' by Mercadante, the music of which was melodious and pretty, better suited to a city audience than that which we hear in Covent Garden or Drury Lane. You are not offended by trite or stolen passages. Mercadante preserves his own style, something between Mozart and the moderns. If I were to compare him with pianoforte composers I would call him the Dussek of the stage. The opening chorus in D much pleased me, and the concluding piece to one of the acts was charmingly instrumented by the violins, the noise of the loud instruments being left out.

"The violins, as usual, were too weak, and indifferently played; partly in consequence of cramming four performers upon one bench, not giving them elbow room for the free use of the bow. They were obliged to play with the bow in a perpendicular direction, which produced a short higgling effect. The violin should be held at an angle of about thirty degrees, for commodious bowing. I was much annoyed by the leader tapping a tin candlestick all night with his bow, to beat the time, when he had better have been playing. This is a custom equally offensive to the orchestra and the audience. The opera abroad cannot be put in competition with that in London. Our wealth enables us to have the best singers and the best instrumentalists, that are to be found; but in the ballet the foreigners greatly excel us. Their limbs are as elastic as the air they breathe, and their buoyant spirits are infused into their dancing."

Dr. Mercadante he adds:

"We were present at the rehearsal of this composer's new Opera, "Gil Orazio Curiazzini," in St. Carlo, in which Madame Frezzolini appears to great advantage; also the tenor Fraschini, who had a clear ringing voice, that finds its way into every corner of this noble theatre. Fraschini's fortissimo note up in alt., for brilliancy of tone I never heard equalled. The evenness of his voice also is a rare excellence. Rubini was defective in this particular; he could only sing very loud or very soft. He had no middle voice, in which lies true feeling and passion. Not that I think Fraschini in all equal to Rubini in feeling. Vignomi is the only singer I ever heard pre-emi-

nent in sentiment. Mercadante uses the powerful tones of Frezzolini and Lraschini in unison with the clarionet, in producing an overwhelming fortissimo, which I never before heard upon any stage.

"As a composition, the merits of the Opera are very unequal. The style, at times, is as quaint as that of fifty years ago; old and patchy in places; no part is bad, but many of the passages are what we have frequently heard before; as some people talk, repeating what they have already said—a certain mark of a poverty of ideas and want of resources. Such febleness is never found, by any chance, in the works of Beethoven. Some effects of instrumentation pleased me because they are new. The Opera is highly dramatic—I think too much so for an English audience; but sadly deficient in those little airs which are so attractive in the operas of Bellini and Donizetti, and for which Naples had been so celebrated. The finest parts are those which Frezzolini supports—and most magnificently are they done. Her talent and taste are of such an order that she must gratify, nay, enrapture, the audience in every city in which she appears."

"We called upon the Abbe Santini, a very reverend ecclesiastic, and musical composer. He possesses the finest library of old music in Rome. I saw the works of Palestrin clearly printed in large lozenge notes—the four parts separate on the same page. He has written out many of these works in score, that the structure of the harmony may be seen. I say harmony, for there is little more than that to recommend them. What melody they contain is much like travelling through a flat country where you meet with neither hill nor dale to enliven the prospect. The *Abbate* was very proud to show me a letter from England, in which the Precentor of Chichester Cathedral thanks him for the Te Deum he had composed and presented to them, and which had been well performed in their Cathedral.

"Santini, a very old man, is highly respected, and in return invites his particular friends and foreign amateurs, every Thursday, to his musical party. We met there the Abbe Jansens, of Bois de Léve, who accompanied some pieces of Clari, Durante, and Caldari, in a masterly style.

"As Santini is very little acquainted with the modern music, I was anxious that Madame should play to him an Andante of Beethoven—the one selected was that in A flat, with variations. He listened to the solemn movement of the air with evident pleasure, and I saw by the movement of his hands, that he felt it; but when she came to the rapid passages, in the bass near the end, he was greatly agitated, for I watched him as I would have watched an Indian who has never listened to music before. When the lady had concluded, he pressed his hands together with a graceful bend of the head, and thanked her for her angelic performance. That which struck him most was the great rapidity of some of the variations, which drew from him the observation, 'What an angelic mind she must have that could retain so many notes in her recollection!' More within his comprehension was Mr. O——'s taking up his violin, and playing a fugue from Corelli's solos, in three parts. It greatly surprised him that such a feat could be performed so perfectly on a single violin.

"The *Abbate*, who is a handsome man, with a very venerable appearance, had just sat for his picture to an English artist, as a figure to be in-

troduced into one of the frescoes which are to adorn the British House of Parliament."

"*The New Cardinal.*—We attended the *levee* of the new Cardinal Marini, late governor of Rome, at his Palazzo Madama, where we saw the grandees of the Papal Court in full costume, and could not but notice the same inconsistency as was the case everywhere. The dirty steps by which we ascended to the first story were lined with rude and ragged children; and we had difficulty in creeping through the passages, which were filled with soldiers and a military band. In passing through the crowd my ear was nearly taken off by the blast of a trumpet, and I could only compare it to going into a wild beast show.

"We were preceded by two glittering pages who conducted us into the reception room, where we were politely welcomed by His Eminence Princess Lancioletti, covered with diamonds. Though the snow was on the ground, an unusual sight, there was not a bit of fire in any of the six rooms. The Italians have an utter abhorrence of fire, but love a deluge of light. There were at least five hundred candles, mounted on huge golden tripods. The walls were covered with crimson damask—the ceilings were fretted with gold, and over the floor was spread a coarse drugget, through which you felt the uneven bricks. There was not a bit of looking-glass in any of the apartments, and only one picture, that of the new Pope, under which was placed a chair, turned to the wall, intended for his Holiness if he should come. The chairs were apparently of massive gold, but here and there one with a rush bottom not worth half-a-crown.

"The cardinals, courtiers, and military were in dresses still with gold. The strangers present, principally English, did not amount to forty.

"It is a singular practice, that if the minister of the government commits a crime, or becomes unpopular, as was the case with Cardinal Marini, he is displaced and rewarded for his misconduct by being raised to the rank of a prince, so that there is never any lack of cardinals. After staring about, and parading through five vacant rooms, we returned through a pack of ill-looking fellows to our carriage.

"On the last day of the year a musical service is performed, at which the Cardinals attend. The church is hung with magnificent draperies, and, as usual, a galaxy of lights pervades every part. On the right, under the dome, is an excellent organ, placed at an immense height, with a gallery for the choir. The tones were beautifully spread over the church from its lofty situation. The solo voices were the same everywhere, and they sang in the usual hurried manner, and slovenly tone—very different from what we might have reasonably expected. The organ was admirably played by Signor Malazzi. We had a tenor song very well executed, and adroitly accompanied, in staccato, by the trumpet stop in the bass—a style of performance not yet introduced into England. As a substitute for stringed instruments it is found very effective in supporting the voice. The music was wholly of the modern schools, very unlike that in St. Peter's, rather bordering upon levity than solemnity. On the concluding note of the first part of the service, a second organ, on the opposite side aisle took up the same key, and treated us with a flourishing polka. The tones of this organ were quite new to me. I suppose they were all *reed* stops of a slender tone; the effect was something like breathing through a comb, and by no means disagreeable, after the rolling

thunder we had just heard. This continued for some minutes, when, to my great surprise, a third organ struck up, just behind me at the west end of the church, carrying on the same key in very irreverend flourishes.

"I soon discovered that these performances were to fill up an interval before the arrival of the Pope, and upon his entry, the whole phalanx joined with the great bell in the steeple, forming an instrumental chorus in the key of G. The service concluded with a litany, in which several thousand voices joined in some short responses at intervals, in the manner I have before described. From the phalanx came a weight and breadth, of tone which could only be produced by a multitude of voices."

MUSIC OF SOLOMON'S TEMPLE.—The disentombing of Assyrian sculptures and the deciphering of Assyrian and Egyptian inscriptions, have opened new fields of investigation in almost every department of knowledge. Among the branches of science which have shared in these discoveries, that of music has been benefited largely. The accounts of ancient musical instruments were vague, and our ideas, especially of Hebrew music, were confused, till recently, sculptures and paintings have been brought to light, which delineate the musical instruments of the early Oriental nations, and in a number of cases veritable specimens have been disentombed. Such, for example, is an Egyptian harp found in Thebes, with its strings yet perfect enough to vibrate again, after a silence of three thousand years.

The more recent investigations prove that the parent of all known musical science was Assyria. From the Assyrians, the Hebrews and the Egyptians, and, indeed, all Eastern nations, derived their knowledge of music. The unveiled monuments show that in the time of Sennacharib, music was a highly cultured art, and must have existed through generations. This polished nation used a harp of twenty-one strings, the frame of which was four feet high, which accompanied minstrel songs, or was borne in the dance. The lyre or tortoise shell, the double pipe, the trumpet, drum and bell were common. Even of the bag-pipe, representations have been discovered, though none of stringed instruments, like the violin, played with the bow.

In all delineations of social or worshiping assemblies, musical instruments very like our modern ones have a prominent place. The Hebrew music, at the time of the exodus, was purely Egyptian; but it was much modified subsequently by association with Asiatic nations. In the temple of Jer. Salem, according to the *Talmud*, stood a powerful organ, consisting of a wind-chest with ten holes containing ten pipes, each pipe capable of emitting ten different sounds by means of finger holes, so that a hundred sounds could be produced by it. It was provided with two pairs of bellows and ten keys, so that it could be played with the fingers. According to the Rabbins, it could be heard a great distance from the temple.

Cost of Music in New York.—The music of a wealthy church in New York often costs more than the minister's salary of a minor church. Trinity pays five thousand dollars a year for its music; St. John's, four thousand; Trinity Chapel, four thousand. In all these cases there are certain up-town quartette choirs costing three thousand to four thousand dollars. For an average second-rate quartette and organist two thousand dollars must be paid. From these rates the prices range down to nothing.

Carvalho has accepted from Cohen an opera in three acts, called "Les Bluettes," and made arrangements for concerts with Carlotta Pati, Vieuxtemps and other good artists.